

Purely Accidental: The Stories of Kander and Ebb

An Honors Thesis (HONR 499)

by

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Abstract

Cabaret is a form of performance art in which the performer creates the evening's entertainment. It is unlike a musical in that it does not focus on a single story line or narrative. Instead, a thread of personal anecdotes is woven through the chosen material to connect songs and make a coherent and entertaining performance. It is a free form of art, where the performer can choose to include any music in her show. A song can be changed to mean whatever it is the artist chooses, altered to better suit the artist's performance. The only rule in cabaret is that there are no rules. In this cabaret, I focus on the works of an infamous Broadway duo: composer John Kander and lyricist Fred Ebb. I use some of their lesser-known material to narrate my personal transition from high school to college, and the shift in values that takes place during a big life change. Included in the submitted materials is a DVD video and a program from my performance, a typed version of the patter for the show (the bits of monologue between songs), copies of the sheet music I selected and arranged, and preliminary research notes to show the creative process of putting together a cabaret.

Acknowledgements

I would like to thank Michael Elliott for all of his guidance and mentorship in advising this project. A constant beam of support, his collaboration made this cabaret both a wonderful experience and a reminder that hard work is an artist's best tool.

In addition, the culminating performance of this cabaret would not have been possible without the assistance and enthusiasm of accompanist and collaborator Jay Schwandt. My gratitude for his ideas and volunteer commitment cannot be measured in words.

I extend an extra thank you to Dr. O'Hara, Mom, Dad, Justin, John, and all of my classmates who have encouraged me along the way. Your work inspires me and I hope we always lift each other up.

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Included in pocket: DVD and program from final performance.

Author's Statement

My cabaret is an exploration of self through a limited source, the limited source being the works of John Kander and Fred Ebb. I began this process with the idea that I wanted to focus on how college has changed me so quickly in four years. Much of what I have learned in classes, both through the Department of Theatre and Dance as well as the Honors College, has been centered on identity: what makes us unique and how do we get to the point where we truly know ourselves? As a Musical Theatre Major, it is simple to say that I love to sing, act, and dance, but I wanted to dig deeper into myself and try to put words to who I have become before another big shift in life's norms: graduation.

One day, I was sitting in a weekly class that all Musical Theatre Majors take called Master Class. It is a two-hour period where a select group of Musical Theatre Majors from every grade come together under the instruction of their vocal coach to watch each other perform a song and receive feedback. A good friend of mine was performing a Kander and Ebb song I had never before heard. The lyrics spoke to me in a way that lit up my insides, and I knew I had to follow this impulse.

Upon further research, I found myself waist-deep in material written by Kander and Ebb, sobbing on my bed after hours of being immersed in their beautiful storytelling. So powerful are their songs that I knew I had to perform them. I wanted others to see and hear their messages, which are so consistently honest to the human experience that I challenge any person to disagree with me.

To solidify my decision, I began to read a printed interview with Kander and Ebb as told to Greg Lawrence in a book entitled *Colored Lights*. I opened to the Introduction written by Liza Minnelli, who is a well-known and constant collaborator with the team as well as a long-time Broadway star. She speaks for several pages about Kander and Ebb's ability to "[give] voice to what [she] was feeling," with their direct and "in the moment" language (Minnelli ix). It was by reading this that I came to understand my affinity with Kander and Ebb was the same as hers, the same as most people who listen to their music: they say what we think and feel in the way we wish we could say it.

Kander and Ebb are my favorite writing team to date, not only for their style but for their tenacity and ability to take artistic risks in the face of growing commerciality on Broadway. Their first big hit, *Cabaret*, was a concept musical of nightclub style, with very little plot but more than enough political and social commentary. *Cabaret* was written in a time following the Golden Age of musical theatre, when the big book musicals of Rodgers and Hammerstein swept the stages, nothing but imitations enveloping the Great White Way. By focusing on the need to tell a story that interested them, Kander and Ebb decided the fluffy, neat, and formulated book musicals needed a challenge, so they wrote something that was just the opposite: "full and nasty and life" ("Broadway... 'Hidden Treasures'"). Many of their works take on this nature: a challenge to a standard. They did not try to make money, they tried to tell stories that would be

interesting and important. And it is their insistence on the greatness of artistic power over monetary power that made them so successful.

Now that I have explained why I chose the writing team, I will explain why each particular song is included in my cabaret. First, it must be understood that I was attempting to dig into material that is less familiar to me so the legacy of any particular show would not overpower the simplicity of the piece itself.

First, I chose the song "Yes" from a show entitled *70, Girls, 70*. I read the lyrics to this song in a score I found and knew it would be in my cabaret. My first instinct was to take it in a direction of overcommitting to clubs and extracurricular activities in college. Then, I looked more closely at the meaning of the words and found that they resonated with me without having to supplement with a comedic element. So, in the end, "Yes" became an anthem for the entire show, as well as a kicking off point for the arc of the cabaret.

Next, I included a mashup of two songs: "Not Enough Magic" from Kander and Ebb's *The Rink*, and "Once Upon a Dream" from Disney's *Sleeping Beauty*. The former inspired me to think of how much we lose in growing up: the magic of youth. We are taught to be realistic and to play by the rules instead of just play. This reminded me of my experience as a princess at children's parties, a moment in time when I was always allowed to pretend I was a kid again. I played *Sleeping Beauty* at a number of parties, so the latter song was a perfect pairing to complete the segment. This mashup is a tribute to something lost in adulthood: reckless abandon. Or maybe just hope.

Then I simply had to include "Colored Lights," also from *The Rink*. This song makes me cry every time I listen to it. As a woman who has only begun to find herself, this song moves me with its simplicity and honesty. I have noticed lately that a lot of my female friends and I talk about our pasts in markers of who we were dating or crushing on or in love with at the time. For me, the most vivid memories of my younger years have to do with men. This song contains the realization that defining self in terms of someone else's idea of you is not a definition of self at all. It tells the story of someone who wants to go back to before she defined herself by her relationships, back to when things were simpler and she knew what she wanted.

I chose to make a sequence of three songs to add some comedic flair into the show, focusing on the perils of auditioning to get into colleges for a theatre program. I knew my audience would be mostly theatre people who would enjoy this kind of song. So, "Nowadays" from Kander and Ebb's *Chicago*, with "Life Is" from their show *Zorba*, and "When You Come Home to Me" from Jason Robert Brown's *The Last Five Years* seemed like the perfect combination of two songs everybody has heard and a song ("Life Is") that few people have heard. By changing the lyrics to the Kander and Ebb songs, I was able to morph the songs into three different feels based on their melodies: beginning with a jazz lament, followed by a frantic and hopeful lilt, then a wordy and panicked drive, ending back at the beginning with a jazz lament, but this time poking fun at everything that was just discussed. This mirrors the arc of panic when one is auditioning. I think this was my most successful piece in the show, for one because it

spoke to my specific audience, but also because the lyrics I rewrote were unpredictable and smooth, as though they had always been written into that song. I think these songs created an interesting mix of trying to decipher just exactly what it takes to survive and be happy in a world that is constantly changing. Especially in a profession where I am asked to be criticized and simultaneously be vulnerable, everything is guess and check.

My next song was "One of the Boys" from *Woman of the Year*. I did little to change this song beyond updating and personalizing the lyrics, so I think it was a good representation of something half Kander-Ebb and half me. As a woman who can (and has been known to) sing the tenor line of any given choral arrangement, I can easily identify with this song, and therefore knew I had to include it.

I wanted more material from *Chicago* in my show, as it is one of my favorite Kander and Ebb musicals. I loved the idea of using "Roxie" and inserting my own name, but I was not sold on singing the entire song. I settled on a teaser: something with which everyone in the audience would be familiar, but changed slightly so that everyone would be in on the joke. This was a fun moment to add and got a few laughs.

The piece of which I am most proud is the mashup of "Isn't This Better" from *And the World Goes 'Round* and "Thinking of Him" from *Curtains*. Unfamiliar with both of these Kander and Ebb pieces, I was drawn to their lyrics, but could not choose one over the other. I combined them to create an entirely new story arc that wound up being more personal. I originally intended the song to be about past relationships, but I felt I had already covered that topic with "Colored Lights," so I chose to mold the song into being about my relationship with the theatre. The words made sense, but even more, I fell in love with the similar themes found in the music. The keys flow from one to the next smoothly, and the story of the resulting song is compelling to me as an artist because of its shift in point of view.

For a finale, I wanted to bring back the theme of "Yes" combined with something new to show growth and improvement throughout my journey. I chose "New York, New York" because it was one of Kander and Ebb's early hits and is representative of their following success. The words are simple: "If I can make it there, I'd make it anywhere. Come on, come through New York, New York!" This perfectly tied up the thematic element of saying "yes" to a hope for the future and all of its possibilities—to something bigger.

My chief regret was not being able to include a song from *Cabaret* in my cabaret. This is my all-time favorite show, but I had a qualm with singing its most iconic 11 o'clock number "Cabaret." While this is a dream role of mine, I did not want to do the song a disservice by taking it out of the context of the show. In describing the show during an interview with National Public Radio, John Kander said "it was a song which starts out very jaunty, and nasty, and cheerful all at the same time. Sung by a girl who has just been insulted by her lover and found out she's pregnant and is actually in misery" ("Broadway... 'Hidden Treasures'"). This made me rethink my choice to open the show with this song. I felt it worked directly against the point of the song to make it a happy-

go-lucky opening number. I love the show too much to take away the song's poignancy. In its place, I wanted to make a medley of all of the songs of *Cabaret* performed in three minutes or less. I thought this would be a good way to share my favorite show with my audience. In the final stretch, however, my accompanist and I decided it was better for my show to tag the last section of "Cabaret" after acknowledgements and applause because the medley did not have the comedic effect I had desired. I was disappointed that I did not get to make "Cabaret" poignant like it deserves to be, but I was selfishly very glad I got to sing a small piece of it for an audience outside of the safety of my shower.

The need to research and fill in the gaps of my knowledge about the performance style of cabaret and the work of Kander and Ebb made this venture an academic one in addition to the artistic one I have already described.

I had to familiarize myself with the format of cabaret: the dos and don'ts. In doing this, I read a book entitled *The Cabaret Artist's Handbook* that I borrowed from my advisor. It provides a lot of basics about cabaret that I quickly learned, and I noted a few interesting tidbits that both inspired me and fueled my project. The first step to making a cabaret is to make sure that it has a structural purpose. The second is to make it really *you*—personalized, individual, and specific. The author states "even the weakest voice can pierce the darkness when it has something to say and really feels the need to say it" (Harrington 115). This was the jumping off point for my project: what did I *need* to say? Approaching graduation and the rest of my life, I can safely say I have no idea who I am. This is a step forward from when I arrived at Ball State, when I thought I knew and had a long list of what I wanted out of life. I felt this moment in time right now, before a leap into the unknown abyss, was the perfect opportunity to try to track my progress in sense of self since beginning college.

It turns out I was right. This project helped me realize what compels me about performance: speaking truth. I also realized that sometimes other people speak my truth more coherently than I ever could.

I then had to research Kander and Ebb's history as a writing duo. The book I have already mentioned, *Colored Lights*, includes a transcript of an interview between Kander, Ebb, and Lawrence, discussing the team's career together. One of the most notable segments deliberates what has been deemed the "Kander and Ebb brand" for songs and shows, suggesting the two have a style from which they base their work. In response to this, Ebb states "I think the songs that have become what people think of as Kander and Ebb songs are purely accidental" (Lawrence 29). Thus, I took away the title for my cabaret, capitalizing on the idea that the entirety of their career together was fueled by an interest in a certain topic, a need to explain it to others, and an inclination for the risk of live theatre. This was a creative method which resulted in unprecedented success. They explained several times in the interview how they were always surprised and humbled by their audience's visceral reactions to their art.

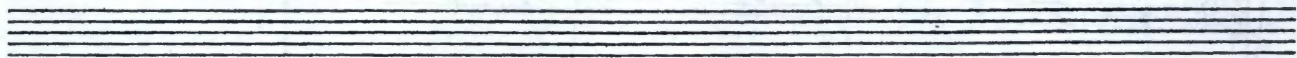
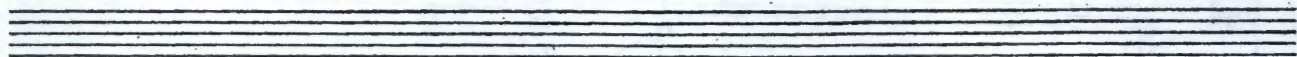
I was led to a number of songs from an album that was released in 2015, called *John Kander: Hidden Treasures, 1950-2015*. This album is a compilation of early recordings and demos for smash hits and unpublished songs alike, giving me a great starting point to hear material I had never heard before. From this, I made a list of songs whose lyrics spoke to me the most, then whittled that list down to songs I thought I could frame differently in some way. I wound up with my final set list by using the songs for which I could find sheet music. A number of really compelling songs were difficult to find because they had never been published or were associated with a huge flop. It was thrilling, though, to hear Kander and Ebb singing their own tunes back in the early stages of creation, eager to make a good recording for whatever producer they hoped would back their new show.

In researching Kander and Ebb, I learned details about their lives and career together that brought me to admire them even more. This cabaret was an expansion on an impulse, an impulse very much driven by the fundamentally human stories this duo generated. At the end of their career, they boasted more than a handful of hits on Broadway, some of which continue to run or be revived today. With the tragic death of Fred Ebb, the duo's work came to an end. Their legacy, however, is not in the production of their stories, but in the lasting impact those stories continue to create on their audience. For me, they have helped put words to feelings I have been suppressing since childhood. They have inspired me to take risks and to challenge the status quo. They have made me confident that my colored lights are right around the corner.

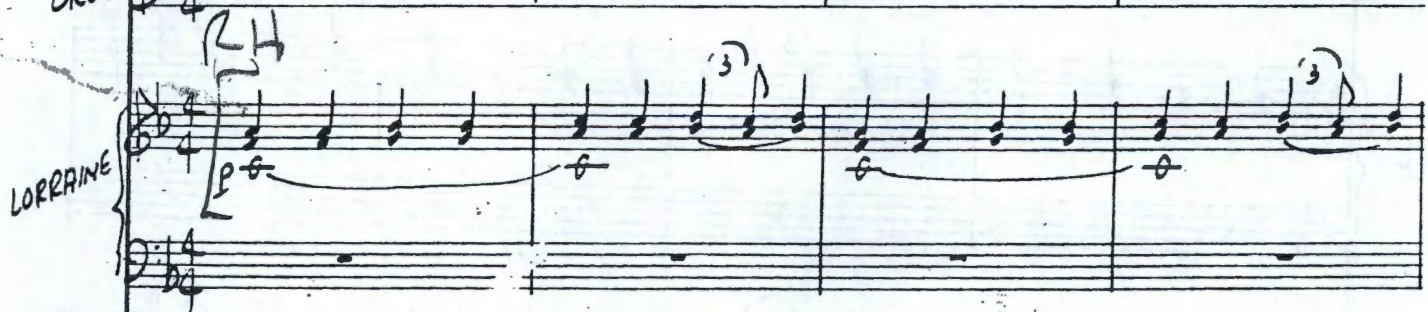
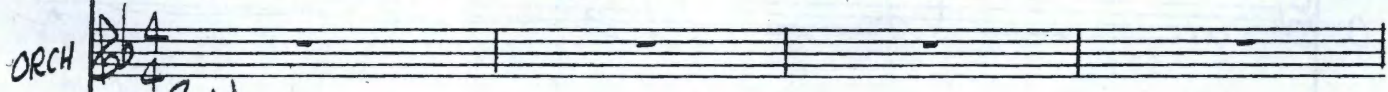
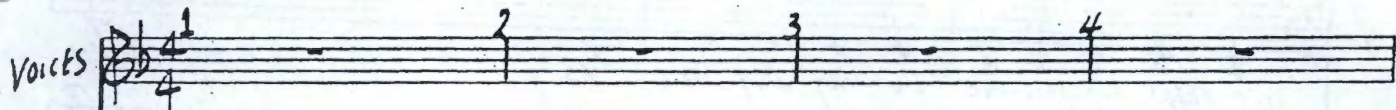
ROXI - PIANO - CONDUCTOR

YES

(16)



MODERATELY



- 2 - yes

Handwritten musical score for a piece titled "IDA - SPOKEN". The score is written on five staves, each with a clef and a key signature of one flat (B-flat).

- Staff 1 (V.):** Labeled "V." on the left. It contains the vocal line with lyrics "YES", "SAY", and "YES" written below the notes. Measure numbers 5, 6, 7, and 8 are written above the staff.
- Staff 2 (O.):** Labeled "O." on the left. It contains the flute line, marked "Flute" and "pp" (pianissimo). It features a long, flowing melodic line with a fermata in measure 8.
- Staff 3 (L.):** Labeled "L." on the left. It contains the left hand of the harpsichord, featuring a continuous eighth-note accompaniment pattern with triplets in measures 6 and 8.
- Staff 4 (R.):** Labeled "R." on the left. It contains the right hand of the harpsichord, marked "BELLS" and "HARPSICHORD". It features a simple harmonic accompaniment with a fermata in measure 6.
- Staff 5:** A grand staff (treble and bass clef) containing the harpsichord's right and left hands. It features a simple harmonic accompaniment with a fermata in measure 8.

Handwritten musical score for the song "Life Keeps Happening Every Day Say Yes When". The score is written on five staves, with the first two staves containing vocal parts and the remaining three staves containing piano accompaniment.

V. (Vocal): The first staff contains the melody. The lyrics are: "LIFE KEEPS Hap-pen-ING EV-ry DAY SAY YES WHEN". The melody is in G major, starting on G4 and ending on G5. There are measure numbers 9, 10, 11, and 12 written above the staff.

O. (Organ): The second staff contains the organ accompaniment. It features a simple harmonic accompaniment with a bass line and a treble line. The organ part is in G major and includes a trill in measure 11.

L. (Left Hand): The third and fourth staves contain the left hand piano accompaniment. The left hand is in G major and includes a trill in measure 11.

R. (Right Hand): The fifth and sixth staves contain the right hand piano accompaniment. The right hand is in G major and includes a trill in measure 11.

V. ¹³ OP - POR - TUN - TIES COME YOUR WAY YOU CAN'T START NON-DEE-ING WHAT TO SAY. YOU

O. ¹⁴ ¹⁵ ¹⁶

L.

R.

V. ¹⁷ NEV - ER WIN IF YOU NEV - ER PLAY, SAY YES THERE'S

O. ¹⁸ ¹⁹ ²⁰ FL CLAR CLAR BSMN

L.

R.

V. 21 22 23 24
MINK AND MAR-I-GOLD RIGHT OUT-SIDE AND LONG WHITE CAD-I-LACS YOU CAN RIDE BUT THERE'S

O. *Calla Roxi*

L.

R. (+FL+CL.) (+BASSOON)

V. 25 26 27 28 **Play 3x**
NOTH-ING GAINED IF THERE'S NOTH-ING TRIED SAY YES YES (2x only)

O. *Calla Roxi* (BELL) *Calla Roxi*

L. *mf* (DIM. 3x)

R. *mf* (DIM. 3x)

V. 29 30 31 32 33

DON'T SAY WHY SAY WHY NOT? WHAT LIES BEYOND WHAT

O. CAR ROKI { EL CI BISHY

L. *Slight bump in tempo*

R.

V. 34 35 36 37 38

IS, IS NOT SO WHAT? SAY

O. CAR ROKI

L.

R.

(ADDITION)

344

V. 39 40 41 42

YES YES

O. BEH TUTTI

L. *mf* *f*

R.

V. 43 44 45 46

YES I CAN YES I WILL YES I'LL TAKE A SIP YES I'LL TOUCH

O. CLARINET COLLA VOCE

L. SUB. P

R. SUB. P

345

V. 47 YES OF COURSE 48 YES HOW HEE WHY NOT? 49 YES I'LL HAP-PI-LY 50 THANK YOU VE-RY MUCH

O. CLARINET

L.

R.

play music
as
under
score

V. 51 "thank you very much for coming... (HARRY) YES 52 COME ON 53 SAY YES 54 SAY

O. BELL (ADD TRPT)

L. mf (+trns)

R. mf

under
score
cont.
→

little more laid
back

346

(HARRY) YES (SINGS) 57 58

YES!

BELL

THERE'S LOTS OF CHAFF BUT THERE'S LOTS OF WHEAT SAY

V.

O.

L.

R.

pp

CL R.H.

(EDDIE) YES 60 61 62

YES

YOU MIGHT GET NUGGED AS YOU WALK THE STREET BUT

(TEPT-CLARS COLLA POKI)

V.

O.

L.

R.

mf

p

pp

CL R.H.

347

V. 63 3 64 3 65 3 66

ON THE OTH-ER HAND YOU MIGHT MEET THAT HAND-SOME STRANGER YOU'VE LONGED TO MEET. Spy -

O. (PIANS)

L. *mf*

R. *mf*

67

V. 67 68 69 70

YES YES YES YES YES YES

O. (turn)

L. *mf*

R. *mf*

Feizi - Melia etc

Others (Ad Lib) "Enjoy the show"

Go on

John Rando & Fred

348

V. 21 22 23 24 25
DON'T SAY WHY. SAY why NOT WHAT LIES BE-YOND WHAT

(ENS.) DON'T SAY WHY. SAY why NOT

L. *voice enters*

R. (+ TONS) W.W.

V. 26 27 28 29 30
IS IS NOT SO WHAT? SAY

V. (ENS.) IS NOT SO WHAT?

L.

R. TONS

BROADEN

ENJ: AD 110
V. 81 (100) YES YES YES -- 82 (WALTER) 83 (IDA) 84 (EUNICE)
YES "I DO" YES "I DO"

O. (TUTTI)

L. RIT. --- 8 8 8 8 8 8 8 8

R. ORGAN MUTE + LUTE TREM.

POCO PESANTE

V. 85 (ALL) 86 87 88
YES I'LL WALK YES I'LL LOOK YES I'D LOVE TO DO SUCH AND SUCH

O. (TUTTI)

L.

R. mp

CRES.

V. 89 90 91 92 93 94
YES I'LL TRY, YES I'LL DARE YES I'LL TRY, YES I'LL SHARE, YES I'LL HAP-PI-LY
FLY TRY CARG

O.

L. **CRES.**

R. (ADD SAXES)

V. 94 95 96 97 98
THANK YOU VE-RY MUCH YES OH YES,
TRIT + SAXES

O.

L. BEIL OR CHIRES

R. 8VA
5 Bb

END

B) ending

CONDUCTOR

"THE RINK"

6

NOT ENOUGH MAGIC

DINO: "ARE YOU SCARED OF ME, HONEY?"

[DIALOGUE]

"Kids are great..."
"And there's..."

"What could be better?"

(DINO)

THERE'S

BELL
TARE

(PNO)

Kids
are
great

COND.

- 2 -

NOT EMBLEM

[COLLA VOCE IN 4]

Handwritten musical score for "Dino" (1977) by DINO. The score is written on a grand staff with three staves: DINO (top), VLNS (middle), and PNO, GTR. (bottom). The key signature is one sharp (F#), and the time signature is 4/4. The score includes a melody line with lyrics: "NOTE-NOUGH FARE-IC, NOT E-NOUGH SPARKLE, NOTE-NOUGH GLITTER, NOT ENOUGH WON-DER, NOTE-NOUGH HO-CUS PO-CUS AN-Y-". The lyrics are written in a stylized, handwritten font. The score also includes a bass line with chords and a guitar line with chords. The guitar line includes a solo section marked "SOLO" and "GUITAR SOLO". The score is written on a single page with a large, stylized "9" in the top left corner.

[IN 4]

Handwritten musical score for the song "There's Not Enough Romance, Not Enough Touching". The score is written on five staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The second staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp. The third staff shows the guitar accompaniment, with a treble clef and a key signature of one sharp. The fourth staff shows the bass guitar accompaniment, with a bass clef and a key signature of one sharp. The fifth staff shows the double bass accompaniment, with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and chords. There are handwritten annotations in the left margin: "V.C. (V.C. 1) + R2" and "V.C. 1". The score is divided into two measures, 12 and 13. Measure 12 contains the lyrics "MORE" and "THERE'S". Measure 13 contains the lyrics "NOT ENOUGH RO- MANCE, NOT E-NOUGH TOUCHING". The score ends with a double bar line.

12

13

MORE

THERE'S

NOT ENOUGH RO- MANCE, NOT E-NOUGH TOUCHING

V.C. (V.C. 1) + R2

V.C. 1

Gm⁷ (ADD 11)

A_m

+ B5.

14 15

NOT ENOUGH HOLD-ING, NOT E-NOUGH MOS-IC, NOT E-NOUGH COU-PLES WALTZ-ING 'ROUND THE

Bbm9 Am Gm7 C9

COND.

Rit

-3-

NOT ENOUGH MAGIC

[TEMPO - MOD. 2]

ACCEL

16 17 18 19

DING

FLOOR.

THERE'S

CLACK

PHS, VCL, GTR.

#P Ft #P F b5 #P Ft #P F b5

ABS

[VIVACE]

20 21 22 23

NOT E-NOUGH BIRTH-DAYS, NOT E-NOUGH EAS-TER, NOT E-NOUGH LAUGH-TER, NOT E-NOUGH TICK-LING

FLUTES

F FL Fma⁷ FL

ABS

24 25 26 (+VCLN) 27

NOT E-NOUGH CAN-DY, IN THE CAN-DY STORE NOW

+GLASS

F Fma⁷ Bb(ADD⁹) Bb

COND.

- 4 -

NOT ENOUGH

28

29 30 31

DINO

SOME PEO- PLE SAY THAT'S FOOL- ISH THEY

FL.

VLN.

PNO, GTR.

Gm⁷ C⁷ Am⁷ Dm⁷

V.C., BSN, BS.

32 33 34 35

TELL ME IT DOES- N'T MAT- TER BUT

Gm⁷ C⁷ Am⁷ Dm⁷ J.S.S.

36 (+ CELLO) 37 38 39

I SAY THERE'S NOT E- NOUGH HA GIC

VLN.

Ar Fbn

+ GLOCK

+ tps.

Gm⁷

ONCE UPON A DREAM

from Walt Disney's *Sleeping Beauty*

Words and Music by Sammy Fain

and Jack Lawrence

Adapted from a Theme by Tchaikovsky

"and then I would... and we would sing"

Moderately

Handwritten note: *Vamp if necessary*

Handwritten note: *Vamp if necessary*

F Fmaj7 F6 Cdim7 Gm D7

know it's true that vi-sions are sel-dom all they

Gm G#dim7 F/A D7 Gm

seem. But if I know you, I know what you'll

E7/G# F/A F/C D7b9 Gm Bb/C

do: you'll love me at once the way you did once up-on

C7 F C7 F

a dream. Yet, I dream.

"and we would all hold hands"

COND.

[IN ONE]

-8-

NOT ENOUGH

99

DINO:

W.W.

STR.

KBD,
CTA,
BSN,
CL.

BS.

more oomph feel

100 101 102

'ROUND IT GOES 'ROUND IT GOES JUST LIKE THE EARTH.

D/A Dm7/A

[IN 3]

ANGEL:

103 104 105 106

ON-LY MUCH MORE BEAU-TI-FUL.

Dm7/A D/A Em7 A9

DINO:

ANGEL:

107 108 109 110 111 112 113 114

'ROUND IT GOES 'ROUND IT GOES JUST LIKE THE WORLD. ON-LY MUCH MORE BEAU-TI-FUL.

Em/A Em7/A A9 D/A

OND.

- 9 -

NOT ENOUGH MAGIC

DINO! Main

115 116 117 118

TURN, TURN, GLIT-TER AND TWIRL

Chords: Gma⁷, Em⁶/_G, F#m, Bm⁷, F#m, Bm⁷

119 120 121 122

LIGHT UP THE EYES OF MY LIT-TLE GIRL

Chords: Gma⁷, Em⁷, Em, A9, Dma⁷, Dma⁷, Em, Dma⁷

Annotation: BELL TREE

123 124 125 126 127 128

SHINE LIKE STARS IN THE SNOW ONLY MUCH MORE.

Annotations: RALL, (V.L.N.), GLOCK, (A-2), (A-2), (A-2), (A-2)

Chords: Gma⁷, Em⁶/_G, F#m, Bm⁷, F#m, B7(b9), Em⁷, A7

Performance notes: *Ang. p p*, *[BOTH: [COLLA VOCE] B.*

COND.

-10-

NOT ENOUGH MAGIC

Simon.

[ATPA]
D, 1 + A:

129 130 131 132 133 134 135 136

BEAU-TI-FUL ON-LY MUCH MORE BEAU-TI-FUL

W/N CLOCK
STRS
HBD, GTR
+BON, BS.

End

(ALL) Simon

137 138 139 140

'ROUND IT GOES, 'ROUND IT GOES, JUST LIKE THE WORLD

Em⁷ (ADD 11)

TRB

141 142 143 144

ON-LY MUCH MORE BEAU-TI-FUL.

FLUGEL
+STRS
DM

Em⁷ A⁹ D⁶

AND-CONDUCTOR

COLORED LIGHTS

THE RINK

1

(BEGIN IN DARKNESS)

Handwritten musical score for "Colored Lights" by The Rink. The score is written on ten staves. The first four staves are mostly empty, with some notes and rests. The fifth staff has a treble clef, key signature of one sharp (F#), and a 4/4 time signature. It contains a melody starting with a quarter note G, followed by a half note, and then a quarter note. The sixth staff has a treble clef, key signature of one sharp, and a 4/4 time signature. It contains a melody starting with a quarter note G, followed by a half note, and then a quarter note. The seventh staff has a treble clef, key signature of one sharp, and a 4/4 time signature. It contains a melody starting with a quarter note G, followed by a half note, and then a quarter note. The eighth staff has a treble clef, key signature of one sharp, and a 4/4 time signature. It contains a melody starting with a quarter note G, followed by a half note, and then a quarter note. The ninth staff has a treble clef, key signature of one sharp, and a 4/4 time signature. It contains a melody starting with a quarter note G, followed by a half note, and then a quarter note. The tenth staff has a treble clef, key signature of one sharp, and a 4/4 time signature. It contains a melody starting with a quarter note G, followed by a half note, and then a quarter note. The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like "Piano" and "To Piano".

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on three systems of staves. The first system (measures 9-12) features a vocal melody in treble clef and a piano accompaniment in bass clef. The second system (measures 13-16) continues the vocal melody and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The title "The Sound of Silence" is written at the top left, and the names "Simon & Garfunkel" are written at the bottom right.

V.S.

18 19 20

Light up Angel

21 22 23 24

Announcement "Bikes just now coming"

25 (ANGEL) (LAST TIME)

SAFETY VAMP

To 30

I WAS SITTING ON A SAND DUNE IN

COND.

- 4 -

COLORED LIGHTS

30 SAN-TA CRUZ 31 OR MON-TE - REY WELL

DE # SRS Hn.

(+ GTR.) Gtr Bb C#

32 AN-Y-WAY 33 I COULD FEEL THE TRICKLE ON MY CHEEK OF 34 O-CEAN SPRAY A

RITZ Fls (5/4)

35 PER-FECT DAY 36 WELL AN-Y-WAY I RE-

RITZ Fls #:

- 4 -

38 39

- MEM-BER THAT I TURNED TO SAM AND SAID, OR WAS IT FRED? WELL

12²

ADD9

Bmi⁷

D/E

E⁷

41 42

AN-Y- WAY I SHOULD BE UP AND YET I'M DOWN IN- STEAD. SOME-THINGS

A

ANAS⁷

A⁷

ADD9

C#

F#mi

(+ F#s)

44 45

MIS-SING SAM SOME-THINGS MISS-ING FRED. SOME-THINGS MISS-ING HERE.

R1+2 (w/ HRS)

(CL. & BSN ANSWER GVD)

C#mi

F#mi

C#mi

Bmi⁷

D/E

E⁷

P/C

- 6 -

... LIGHTS

46

A Tempo

47

48

49

Handwritten musical score for measures 46-49. The score is in G major (one sharp) and 3/4 time. Measures 47-49 show a vocal line with eighth notes and a piano accompaniment with chords and eighth notes. The piano part includes a handwritten "ORGAN" and a key signature change to G major.

50

ANGEL:

51

52

53

Handwritten musical score for measures 50-53. The vocal line (ANGEL) has lyrics: "WHERE ARE MY COL- ORED LIGHTS?". The piano accompaniment consists of chords.

(+ STR & STRG'S)

Handwritten musical score for measures 50-53. The piano accompaniment includes a handwritten "sim." and a key signature change to G major.

54

55

56

57

58

59

Handwritten musical score for measures 54-59. The vocal line has lyrics: "BEADS AND BLEACH-ERS AND COL- ORED LIGHTS". The piano accompaniment includes a handwritten "sim." and a key signature change to G major.

Handwritten musical score for measures 54-59. The piano accompaniment includes a handwritten "sim." and a key signature change to G major.

PLC

-B-

... LIGHTS

74 75 76 77 78 79

GIG - GLES OF GIRLS IN THE MEZZ - A - NINE (wms)

TH'S + R1 + 2

G G7 CHAS7 C6 CHAS7 C6

(+ B9. 6 BSN & WHOLE NOTES)

80 81 82 83 84 85

RALL

FIL - TERED THROUGH COL - ORED LIGHTS, GOLD AND AM - BER AND

V.L.S. (V.L.S. VOICE)

Am7 G/B G7/bb (ORGAN TO PNO) A7 D7

86 87 88

At tempo Slow 4

GREEN I WAS

(wms) (wms)

PNO. (V.C. + C.)

90 91

SAIL-ING OUT OF LONG BEACH ON A CAT-A-MAR-AN OR FISH-ING SCOW WELL

93 94

AN-Y - HOW I WAS LEAN-ING, CHEN-ING CASH-ES OFF THE STAR-BOARD BOW THAT

96

SUN-SET, wow! WELL AN-Y - HOW I RE-

P/C

-10-

... LIGHTS

97

MEM-BER TELL-ING JO-EY "GOD YOU'RE SWEET?" OR WAS IT PETE? WELL

98 99

DAOD9 C#mi Bmi7 D/E E7

100 101 102

AN-Y-HOW I WON-DER WHY I FEEL SO IN-COM- PLETE SOME-THINGS

A AMAD7 A7 DAOD9 C#m F#mi (+FLS)

103 104 105

MISS-ING JOE. SOME-THINGS MISS-ING PETE SOME-THINGS MISS-ING HERE

(CL. & BSN. ANSWER) C#mi F#mi C#mi Bmi7 D/E E7

TO

-10-

Cond.

11-11-

Colored lights

A Tempo

106

107

108

109

Musical score for measures 106-109. The score is in 3/4 time with a key signature of one sharp (F#). Measure 106 features a piano introduction with a *ff* (fortissimo) dynamic. The piano part includes a *fls. (bve)* (flute solo, below staff) and a *+tpts. 1bn. 1* (trumpets 1, below staff) marking. The vocal line begins in measure 107 with the lyrics "WHERE ARE MY".

111

112

113

WHERE ARE MY COL - ORED LIGHTS?

Musical score for measures 111-113. The piano part features a *G6* (G major 6th) chord and a *+gtr* (guitar) marking. The vocal line continues with the lyrics "COL - ORED LIGHTS?". The piano part includes a *fls. (loc)* (flute solo, local) and a *Sim.* (simultaneous) marking.

114

115

116

117

118

119

BEADS AND BLEACH-ERS AND COL - ORED LIGHTS?

Musical score for measures 114-119. The piano part features a *G6* (G major 6th) chord and an *Am* (A minor) chord. The vocal line continues with the lyrics "BEADS AND BLEACH-ERS AND COL - ORED LIGHTS?". The piano part includes a *Tpt* (trumpet) marking and a *mf* (mezzo-forte) dynamic. The piano part also includes a *bsm. (loc)* (bassoon solo, local) and a *bs* (bass) marking.

Cond.

- 12 -

Colored lights

120

(+stgs colla voce)

121

122

123

8 PASS - ING SMILES ROUND AND ROUND

pno

simile

Am

(+bs, bsn, bsn)
(+drrs)

124

125

126

127

128

129

8 THUMP - ING OOM PAH PAH OR - GAN SOUND

(+Tpt
Ob. solo)

stgs p

(vlns)

Am

D7

G6

(bs, bsn, locs)

130

131

132

133

NOIS y. BOYS LONG AND LEAN

(+stgs)

pno/qtr.

G

G6

Gmaj7

G6

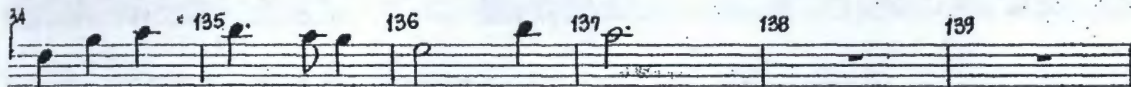
(+pns
bsn, bsn)

12-4CR

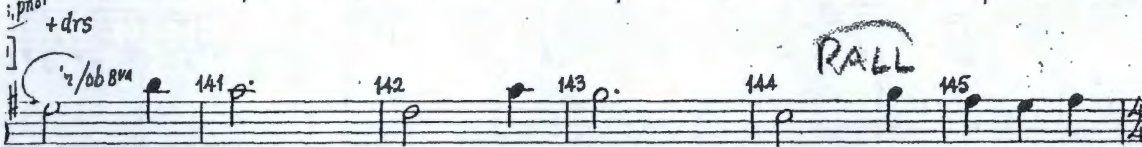
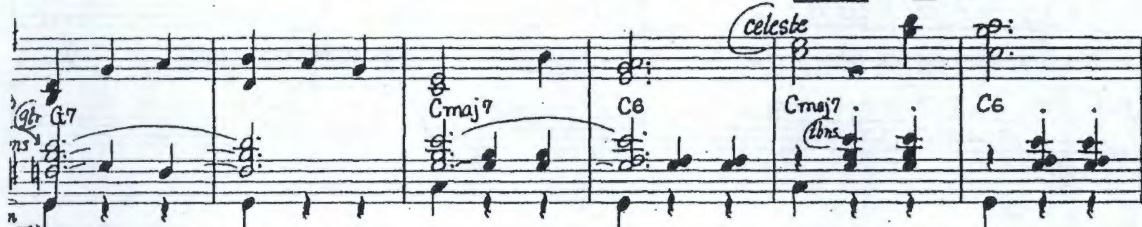
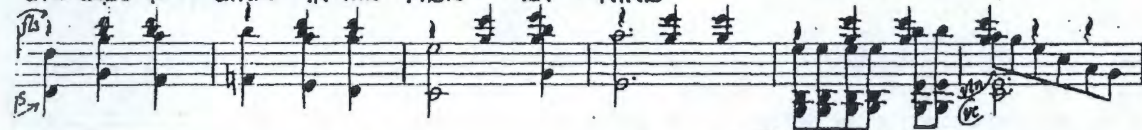
d.

- 13 -

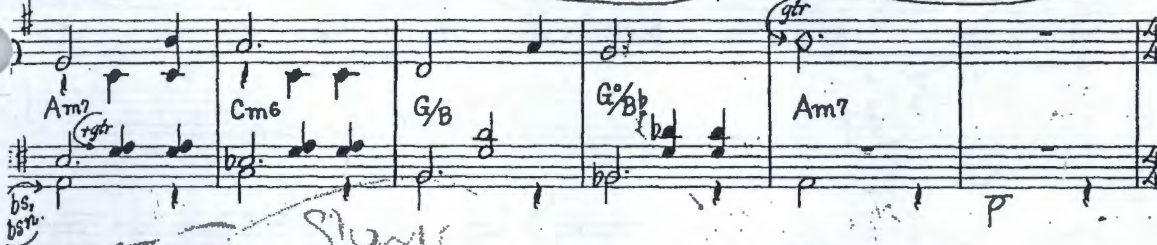
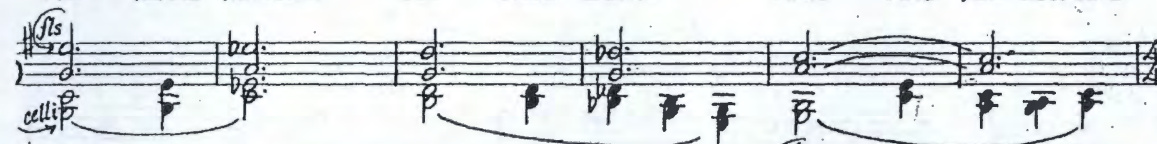
Colored lights



GIG - GLES OF GIRLS IN THE MEZ - ZA - NINE



FIL - TERED THROUGH COL - ORED LIGHTS PINK AND YEL - LOW AND



At tempo Slower



GREEN

AND I



Cond.

~ 14 ~

Colored lights

149

150 151

TRIED TO FIND THE AN-SWER IN THE FRIENDS I MADE OR BEDS I'D SHARE WELL

fls
wins 8va
coll 8va
+gtr 8va
pno A

152 153 154

AN-Y-WHERE BUT WITH OTH-ER PEO-PL'S MU-SIC RING-ING IN MY EAR I

bs
bsn (bw)
fls, ob.
Q1+2
(H)
+bsn

155 156

COULD - N'T SING, WELL, AN - Y - THING AND I

(no harmonics)
vin lacc/cello

158 159

THOUGHT IF I COULD JUST BE TWELVE A - GAIN OR WAS IT TEN? WELL

vlns *pp* *8* *Dadd9* *C#m* *Bm#7*

160 161 162

AN - Y - WAY IT SEEMS TO ME I KNEW THE SE - CRET THEN. IT'S SO

A *Amaj7* *A7* *Dadd9* *C#m* *F#m*

163 164 165

SIM - PLE, TWELVE, IT'S SO SIM - PLE, TEN IT'S SO SIM - PLE HERE.

Tuba Caps *Ob/bsn* *(fls)* *stg*

C#m *F#m* *C#m* *Bm#7* *D#m*

COND.

-16-

COLORED LIGHTS

LITTLE GIRL'S DANCE

166 167 168 169

CELESTE SOLO

(GTR.)

(KIBD)

170 171 172 173 174 175

(VLNS)

+ GLOCK FL.

+ CELLO-PZZ

176 (Tpt 2) (+ OBS. COL VOCE) 177 178 179

PASS - ING SMILES ROUND AND ROUND.

FLS.

VLNS

(CEL.)

(GTR/CELL) (Gm)

COND.

-17-

COLORED LIGHTS

180 181 182 183 184 185

THUM - PING OOM PAH-PAH ORG - AN SOUND.

EL, STRS, W.W.)

Gm C7 F6 "ORGAN" (+ TRBS)

mf

186 187 188 189

NOIS - Y BOYS LONG AND LEAN.

1 accel

v.c. F TRBS (+ W.W.'s 16va) F6 F#m7 F6

190 191 192 193 194 195

GIG - GLES OF GIRLS IN THE MEZZ - A - NINE

(ob. solo)

F E° F7sus4 F7 Bbm7 Bb6 Bbm7 Bb6

PC

. 18.

LIGI

196

197 198 199

FIL- TERED THROUGH CO- LORED LIGHTS

Gm⁷ B^bm6 F/A F^o/A^b

Accel in 1.

SLIGHT ROLL BACK

200 201 202 203 204 205

RED AND O-RANGE AND GOLD AND AM-BER AND PINK AND YEL-LOW AND

Gm⁷ Am Gm⁷ Am Gm⁷ C⁷ B^b C⁷

206 207 208 209

GREEN (LITTLE GIRL + FATHER)

DANCE

18

Handwritten musical score for "Colorful Lights" on page 19. The score is written on ten staves, organized into five systems of two staves each. The top staff of each system contains a single melodic line with measure numbers 211, 212, 213, 214, 215, 217, 218, 219, 221, 222, 223, 224, and 225. The bottom staff of each system contains a complex accompaniment with various chords and notes. Handwritten annotations include "(P.T.C.) (S.T.C.)" above the first staff, "(H.M.)" above the second staff, "(P.T.C.) (S.T.C.)" above the third staff, and "(O.B.)" and "(C.E.U.)" above the fourth staff. Chord symbols such as "F#m7/B", "A/B", "B7", and "E6" are written above the bottom staff. The score is written in a clear, legible hand.

PC

- 20 -

COLORED LITH

AD LIB (NONE)

[ANGEL]

226

LEAV - ING HOME YEARS A - GO

(SUS)

(+TRAS)

(35) (D.C.L.)

230 WHAT WAS I LOOKING FOR? I DON'T KNOW

231

232 [SPOKEN]

(+B.C.L.)

233

234

"LAST CALL"

236 237 238

CAN'T RE- CALL WELL AN- Y- WAY

sm/fus

B^bmaj⁷ B^bm6 Am⁷(No 5) Ab^o7

Tempo

240 241 242

SOON I'LL HAVE MY DAYS AND NIGHTS OF

Gm⁷ Am⁷ Gm⁷ Am⁷

244 245 246

WON- DER- FUL GLIM- MER- ING BEAU- TI- FUL SHIM- MER- ING

TAPS
OB VMS

Gm⁷ Am⁷ Gm⁶ Gm⁷ Gm⁶ Gm⁷

TRANS

PC

22

LIGHTS

247 248 249 250

CO - LORED

FLA FLA VLNS GLISS

TRPS

TRNS

251 252 253 254

LIGHTS

LOUD!

gliss

TRPS

TRNS

FLA

255 256 257 258

WW/VLNS/TRPS

TRNS CRESC poco a poco

ATTACA

LIFE IS / NOWADAYS

(33)

34 35 36

(SXS-BEDDOLY)

VN

BR

DR

4/5

BAIS

37 37A 38 38A

FT

BR

(SMILE)

SXS

PA II

PA II

BAIS

(34)

40 41

"tender age of 17."

Bel

19 + You CAN

SPOKEN

(ROXIE/VELMA)

(SXS/VN)

BR

PA II

BAIS (PA II IN octaves)

43

44 45 46

LIKE THE LIFE YOU'RE LIV-ING YOU CAN LIVE THE LIFE YOU LIKE. YOU CAN

A Capella

Glock/Maria I/violin

mf F#m7 E7 Am C+ Am?

Handwritten musical score for "Acapella" by The Beatles. The score is written on four staves. The first staff contains the melody with lyrics: "E-VEN ~~the way~~ ~~the way~~ Sing right after a girl who you look like AND THAT'S". The second staff contains the chord progression: "D7, D7, D7, D7, G, G7, G7, G7". The third and fourth staves contain the bass line. The title "Acapella" is written in large, stylized letters across the second staff.

Handwritten musical score for three staves. The first staff contains vocal lines with lyrics: "GOOD, IS - N'T IT? GRAND, IS - N'T IT? GREAT IS - N'T IT? SWELL IS - N'T IT?". The second staff contains piano accompaniment with a "Poco Cresc." marking. The third staff contains piano accompaniment with a "Cresc." marking and the instruction "enter here". The score is marked with measures 51, 52, 53, and 54.

55 FUN IS - N'T IT? 56 BUT NOTHING *you're on display* 57 IN FIR - TY

PE/CHAS

UN.

FINAS?

to next page

CHAS

59 YEARS OR SO 60 IT'S GON - NA CHANGE, YOU KNOW. 61 BUT OH IT'S

HEADS

UN.

CHAS

63 HEA - VEN, 64 NOW - A - 65 DAYS (AND NOW POETRY IN MOTION) 66

ANNOUNCER:

(Tutti)

(Solo)

(Sop. Solo)

CHAS

FIN (Solo)

CHAS

LIFE IS

from Zorba

Words by FRED EBB
Music by JOHN KANDER

Moderato

pp

The piano introduction is in 4/4 time, marked Moderato and piano (pp). The right hand plays a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a half rest. The left hand plays a steady eighth-note bass line: G3, Bb3, D4, F4, G4, Bb4, D5, F5.

LEADER:

Life ~~is~~ what you do while you're
sitting's

The vocal melody for the first line is in 4/4 time. It starts with a half rest, followed by a quarter note G4, eighth notes A4 and Bb4, a quarter note C5, and a half note D5. The lyrics "Life ~~is~~ what you do while you're" are written below the notes. A handwritten correction "sitting's" is written under "Life". A triplet of eighth notes (G4, A4, Bb4) is marked above the final notes.

wait - ing to ~~the~~ sing
voice is warming down

The vocal melody for the second line is in 4/4 time. It starts with a triplet of eighth notes (G4, A4, Bb4), followed by a quarter note C5, a half note D5, and a half rest. The lyrics "wait - ing to ~~the~~ sing" are written below the notes. A handwritten correction "sing" is written under "the". The melody continues with a quarter note E5, a quarter note F5, and a half note G5. The lyrics "voice is warming down" are written below the final notes.

~~some~~ must steam

The vocal melody for the third line is in 4/4 time. It starts with a half note G4, a half rest, and a half note A4. The lyrics "~~some~~ must steam" are written below the notes. A handwritten correction "must" is written under "some". The melody continues with a half note Bb4 and a half note C5.

~~the~~ ~~is~~ ~~where~~ you wait
anxious while

while you're wait - ing to leave.

~~the~~ ~~is~~ ~~where~~ ~~you~~ ~~wait~~
will they see the stain on my sleeve

cresc. *mf*

~~standing~~ dancing if you're luck - y, ~~wait~~ ing if you're not. ~~looking for the~~ going through the lyrics

mp

~~are - the - really the~~ convinced that you for- ~~think of the~~ thinking of the new shoes. ~~is some one else's~~ that you should've bought But

~~it's~~ the on - ly ~~choice~~ dream you've got!

f

f

~~the~~ is where you stand
the x

just ~~the~~ - ~~the~~ ~~the~~ ~~the~~
hoping that you aren't flat

p

~~the~~ on - ly that, ~~the~~ ~~the~~ ~~the~~ ~~the~~ ~~the~~ ~~the~~
auditioning's god, mom please go wait downstairs that's me

that and noth - ing more than that.

to bell the

p

into bell tone

G/B G A 7/C#

good per - son. I'm an at - trac - tive per - son!

B 7/D# Emin7 Emin7/D CMaj9 Emin7/B

I am a tal - ent ed per - son! Grant me

A 7 A7sus A7(#11) A 7 F/G

Grace!

Start 4

CMaj7 (conversationally - not strict) C6 B°7 E7

When you come... home... I should have told them I was sick last week. They're gon-na think this is the

f fff *mp* CMaj

Amin C7 C7(b9)

way I sing. Why is the pi-an-ist play-ing so loud? Should I sing loud - er? I'll sing

FMaj7 /E Dmin7 G9

loud - er. May-be I should stop and start o - ver. I'm gon - na stop and start o -

Emin7 Eb7(b5) Dmin7 /G CMaj7 C6

ver. Why is the dir-ec - tor star-ing at his crotch? Why is that man star-ing at my re - su-mé? Don't stare at my

B°7 E7 Amin

re - su - mé. I made up half of my re - su-mé. Look at me. Stop look-ing at that, look at me!

C7 C7(b9) 3 FMaj9 3

No, not at my shoes. Don't look at my shoes. I hate these fuck-ing shoes...

Dmin7 Dmin7/C 3 B° 3 Molto rit. Dmin7 3 B7

Why did I pick these shoes? Why did I pick this song? Why did I pick this ca-reer? Why—

A tempo EMaj9 /D# C#min7

does this pi - an - ist hate me? If I don't get the

Bmin 3 E7 3

call-back, I can go to Crate and Bar-rel with Mom to buy a couch Not that I want to spend a

Amin Amin/G F#°7 D7

day with Mom, but Ja - mie needs space to write, since I'm ob - vi - ous - ly such a

Rit. Db+7/Ab Dmin7/G

hor - ri - ble, an - noy - ing dis - trac - tion to him. What's he gon - na be like when we have kids? And once a -

solla voce
Joy looks at her

A tempo CMaj7 C6 3 B°7 3 E7 3 Amin 3

- gain... Why am I work - ing so hard? These are the peo - ple who cast Lin - da Blair in a mu - sic - al. Je - sus

Rit. C13 FMaj9 C/E D13 G13

Christ, I suck, I suck, I suck! When fin - 'lly you come home To... "Okay, thank you."

Ammon
love

PC.

-8-

now ready

(13R) STANLEY WHISTLES (14R)

(15R)

(16R)

(17R)

(18R)

TPC

TRBS

KYBD

Ross

Wing

MAND.

+ CL + TRBS

+ ACC + TAYN

(19R)

(20R)

(21R)

(22R)

W+

WA

WA, WA, WA, WA, WA

W+

WA

WA, WA, W+, WA, WA

(23R)

(24R)

(25R)

(26R)

BR (OPEN IN DERBY)

(OPEN-NO DERBY)

AND THAT'S

+ W.W.

ACC.

W.W. OKE?

CRBSC.

ff

G⁷ Ab⁷ A⁷ Bb⁷

G⁷ Ab⁷ A⁷ Bb⁷

KYBD

Roll
Stally
Give
more

11

103 ♯ 104 ♯ 105 106

HEAV - EN Now - A - DAYS

glur

(Tutti)

BR.

A Hacc
after on
a pplane

"So I got into ~~one~~ ^{ONE} OF THE BOYS

P.C.

-3-

"BOYS"
(NAT. CO.)

16

TEMPO MOD. BRIT 2

17 18 19

TESS ~~SO~~ ^{THANKS} FEELAS... WAAAA

(CL, ENG HAW)

8va + trills

bs

20 21 22 23

WRESTLE "What makes me different?" DM

loco + trills

mf

(DRMS)

(to 21)

D.S.

P.C.

- 4 -

"BOYS"
(NAT. CO.)

27 *+ vlns.* 28 29 30

TESS ONE OF THE GIRLS WHO'S ONE OF THE BOYS EN-

x.c. cis. Ab
bsn. bs.

31 32 33 34

JOY-ING THE JOKES AND THE SMOKES AND THE NOISE YOU

Bb?

35 36 37 38

WAN-NA *BN BONA* *play pair* *INNA* *ball* WELL HAND ME THE *REED* *gun* I

Bb mi? *Eb3*

110

115

111

DAZ-TEC 000

39 40 41 42

~~MADE UP~~ ~~FOR~~ ~~THE~~ ~~KEY~~ ~~SE~~ ~~START~~ ~~UP~~ ~~AND~~ ~~DEAR~~ I'M
Sometimes sing ten- or but that's just for fun

stgs./cls. vlns., cls.

Ab/C Ab°/Cb Bbmi? Eb+7

bs. bsn.

43 vlns. stacc. cls. legato 44 45 46

ONE OF THE GALS WHO'S ONE OF THE GUYS SO

+ fls.

f.c., Ab

bs. bsn.

47 48 49 50

PUT UP YOUR DUKES AND I'LL BLACK-EN YOUR EYES BE-

Bb7

Handwritten musical score for "BOYS" (NAT. CO.). The score is written on five systems of staves, with measures numbered 51 through 62. The lyrics are: "HIND ALL THE GUC - CI THE ~~ROSE~~ AND PEARLS I'M LIPSTICK ONE OF THE BOYS AL-THOUGH I'M ONE OF THE GIRLS".

The notation includes various musical symbols and handwritten annotations:

- Measures 51-54:** Melody line with notes and rests. Bass line with chords: Db, Db6, (Db+), 4F Db6, D07, add G, (Bmi). Annotations: "f16", "stgs.", "hs. bon.", "lipstick", "add G", "(Bmi)".
- Measures 55-58:** Melody line with notes and rests. Bass line with chords: Cm/Eb, F9, Eb7(11), Ab. Annotations: "+trms", "vms", "trms", "Eb7(11)", "Ab".
- Measures 59-62:** Melody line with notes and rests. Bass line with chords: (TFS), (TWS), 8va, f16, stgs., loco. Annotations: "(TFS)", "(TWS)", "8va", "f16", "stgs.", "loco".

At the bottom of the page, there are handwritten numbers: 112, 119, and 116.

63 (+ ENG. HRN.) 64 65 66

ONE OF THE DOES _____ WHO'S ONE OF THE STAGS _____ I

(HRN.)

(+ VLS.) *Say plays octave higher*

(+ VLS. V.C.)

(+ V.C., C.C., P.S.)

Ab

67 68 69 70

CHUG - A - LUG BREWS _____ WHEN I ~~WORE ON THE STAGS~~ CAPTURE THE FLAG _____ FOR-

bb7

71 72 73 74

GET THE ~~MASS STAR~~ ~~THE~~ ~~YOU~~ FIND ON MY ~~STAGS~~ ~~eyes~~ FOR

MASCAR A

(b)

(b)

(b)

(b)

16 MEAL BLKS. (HORSES' HONES)

75 76 77 78

BAR-BER SHOP FOURS — I'm just one of the guys

(HRAV.) (V.C., OSNS.)

Ab/Cb Abma7(addb)
Cb

(PERC. OUT)

(x WWS, Caus)

80 81 82

ONE OF THE QUEENS — WHO'S ONE OF THE DRONES — JUST

(x TRES.)

(x WWS, Caus)

Ab

83 84 85 86

HAND ME THE DICE — AND I'LL RAT-TLE YOUR BONES — IN

(x TRES.)

Bb7

88 89 90

(FL'S) SPITE OF THE DRESS THE FI - NESSE AND THE POISE I'm

(STRS)

Db Db+ Ab Dbb D07 (Bm)

91 92 93 94

ONE OF THE GIRLS - WHO'S REALLY ONE OF THE BOYS

(TRT)

Wah Wah Wah Wah

(TBNL)

Cm7 F9 Bbm7 Eb7 Ab BW/CELLI

95 96 97 98

"here's a few examples of what I mean..."

(TRT)

f, 8va + (TBNL)

Loco

f underscore

(Sub P)

TESS

99

100 101 102

ONE OF THE GIRLS WHO'S ONE OF THE BOYS EN -

(MEN)

(turns.)

COME YE MEN MI

(STW) (u.w.)

SUB I

AD

(CL'S/ENG. MEN)

(SUB P)

103 104 105 106

JOY-ING THE JOKES AND THE SMOKE AND THE NOISE YOU

SO GY AWS TIC

(CL'S) (ENG. MEN)

Bb7 (turns.)

107 108 109 110

I WANNA GO FISH - ING WELL, HAND ME THE REEL I

(T.H.R.S.S.)

WHO DIS - DAIN ALL

(ST.G.S.) (CL'S)

(CL'S) (E.H.R.S.)

Bbm⁷ Bbm⁷ Eb⁹

111 112 113 114

MASORED IN PO - KER SO SHUT UP AND DEAL I'm

FE MALE PLOYS TO

(CL'S) (B-CL)

Abm⁷ F⁹/A Bbm⁷ Eb⁷

PNO. CAND.

12.

"ONE OF THE BOYS"
(NAT. CO.)

115 116 117 118

ONE OF THE GALS WHO'S ONE OF THE GUYS SO

BE IN- FORMED BY

(STRS.) (PNO.) Ab (WWS)

119 120 121 122

PUT UP YOUR DUKES AND I'LL BLACK-EN YOUR EYES IN

MEANS MOST MYSTIC

Bb7

123 124 125 126 (x fl. Bb)

SPINE OF THE DRESS THE FI- NESSE AND THE POISE I'M

NOW AND THEN SOME

(STRS. WWS) (PNO. OUT) (Bb, 301RB) (WWS OUT)

123 122

PNO. COND.

13.

"ONE OF THE BOYS"
(WAT. CO.)

Handwritten musical score for piano and voice, featuring lyrics and musical notation across multiple staves.

Lyrics:

ONE OF THE GIRLS WHO'S REAL-LY ONE OF THE BOYS
BROAD IS ONE OF THE BOYS

Measure Numbers: 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138

Instrumentation and Performance Notes:

- (+ Fl. Bva.)
- (Fl. out)
- (Hrns.)
- (V.C., WWS)
- (PNO.)
- (Bs.)
- DANCE $\text{♩} = \text{♩}$
- (Hrns.)
- (+ TPIS, VIBES)
- (PNO.)
- (DRMS. ON RIM)
- (+ BS. CL., BS. TRB., BS.)
- Stay in $A^b M$
- into vox added

Chords and Harmonization:

- A^b
- (A^o7)
- B^b7
- (A^o7)
- E^b7
- B^bm7
- (A^b)
- $C7$
- $F7$

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. A large diagonal line is drawn across the lower portion of the page, possibly indicating a section to be omitted or a specific performance instruction.

plc

20.

ONE OF THE BOYS
(WAT. CO.)

$\text{♩} = \text{♩}$

329 KICKLINE TEMPO (HOLD BACK)

T: ONE OF THE DAMES — WHO'S ONE OF THE KNIGHTS. ~~HER~~ My

MEN: ONE OF THE DAMES — WHO'S ONE OF THE KNIGHTS. HER

FL. STGS. CUS. BASS
PICK. STR. HNS.

PNO. Ab TONS. B.C.L. S.TON. BS. (TIMP. OUT)

T: 333 FRI- DAY NIGHT TREAT IS 334 335 SEAT FOR THE FIGHTS. I
RANK pol itical rights

MEN: FRI- DAY NIGHT TREAT IS A SEAT FOR THE FIGHTS.

VLNS. - DOLCE

Bb7 Dm/Bb

134 121 130

P/C

ONE OF THE BOYS
(NAT. CO.)

grad accel.

337 338 339 340

T: LOVE TO GO STROKE WITH A VAR-SI-TY CREW. YA

MEN:

VLNS.

(DRUMS >) (WWS)

INO. B^bm. B^bm. ma.⁷ Eb⁷ sus. 4 Eb⁷(13)

CELLI d. + B.C.L. BS. →

341 342 343 344

T: WAN-NA PLAY ~~SOCCER~~ WELL, ~~DRUM~~ UP YOUR ~~DRUM~~ I'm

MEN: SHE'S

FL./CL. - BVAT

VLNS. (WWS, VLNS.) (+ WWS - BVAT) (DRUMS >)

Ab/C Ab^b ADD 9 B^bm.⁷ (+ BS. CL. BS. - BVAT) (+ TRANS)

A.S. →

p/c

22.

ONE OF THE BOYS
(NAT. CO.)

345 + Picc. - 15ma 346 347 348 (Picc. out)

T: ONE OF THE JANES — WHO'S ONE OF THE JOES — HERE,

MEN: ONE OF THE JANES — WHO'S ONE OF THE JOES —

BELLS
HNS. BR. (HNS) (BR. (NO DROP) DRUMS —)

+ VLNS./CLS. - BVAL

NO. A Ama.⁹ Ab⁷ Ama.⁷

B.C.L. B.TON. BS.

349 350 351 352

T: HOLD MY CI- GAR — WHILE I POW- DER MY NOSE — I'VE

MEN:

FL./CLS. (rob.)

B⁷ Cello 1 CLS. + BVAL

P/C

ONE OF THE BOYS
(WAT. CO.)

Handwritten musical score for "ONE OF THE BOYS (WAT. CO.)". The score is written for Tenor (T), Men's Chorus (MEN.), Piano (PNO.), and Organ (O.O.H.).

System 1 (Measures 353-356):

- T:** Measures 353-356. Lyrics: LAY-ERS OF LAC — QUER A LA-DY EN-JOYS — I'VE
- MEN.:** Measures 353-356. Includes markings: +STGS., OOH, and (JWS.).
- PNO.:** Measures 353-356. Includes marking: (ob. bla x cl.).

System 2 (Measures 357-360):

- T:** Measures 357-360. Lyrics: EAR-RINGS AND BRACE — LETS AND VAR-I-DUS TOYS — BUT I
- MEN.:** Measures 357-360. Includes markings: OOH and OOH.
- PNO.:** Measures 357-360. Includes marking: +B.C.L. BS. →.

System 3 (Measures 361-364):

- PNO.:** Measures 361-364. Includes markings: A^{ma.7(9)}, C^{#m.7(-5)}, and F^{#(+5)}.

137

1 2 3 133

p/c

24.

ONE OF THE BOYS
(NAT. CO.)

361 362 363 364

T: LOVE WHEN I'VE SLIPPED IN- TO RIPPED COR- DU- ROYS BE. CAUSE I'M

MEN:

VLNS. CELLS. (FL./CLS.)

PNO. Bm. Bm (ma?) Bm. Co

(+ B. CL. 65.)

365 366 367 368 3

T: ONE OF THE GIRLS I YAM

MEN: + BELLS (+ TRANS. BELL) ONE OF THE GIRLS

VLNS./FL. (TAS.)

CLS.

C#m. C#m. (ma?)

WWS.

DES. gresc. poco a poco

138 175 134

DIAZ-TEC 300

P/C

CC.

ONE OF THE BOYS
(NAT. CO.)

Handwritten musical score for "ONE OF THE BOYS (NAT. CO.)". The score is written for Tenor (T), Men, Piano (PNO.), and Organ (ORG.).

Measures 369-372:

- T:** ONE OF THE GIRLS ONE OF THE
- MEN:** (Instrumental accompaniment)
- PNO.:** (Instrumental accompaniment with chords: C#m.7, F#9, F#7(b9), F#7, F#9)
- ORG.:** (Instrumental accompaniment with chords: Bm.7, Bm.11, D/E, +T.M.P.)

Measures 373-376:

- T:** GIRLS WHO'S ONE OF THE
- MEN:** (Instrumental accompaniment)
- PNO.:** (Instrumental accompaniment)
- ORG.:** (Instrumental accompaniment)

Handwritten Annotations:

- 369, 370, 371, 372, 373, 374, 375, 376
- ONE OF THE GIRLS
- GIRLS WHO'S ONE OF THE
- CHORDS: C#m.7, F#9, F#7(b9), F#7, F#9, Bm.7, Bm.11, D/E, +T.M.P.
- STGS.
- CHIME
- 2TM.
- +B.TON.
- ORG. STGS. + EVAL.
- PIC. CY FL.
- HMS.
- B.C.L. SS.
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
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- 87
- 88
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- 93
- 94
- 95
- 96
- 97
- 98
- 99
- 100

PNO. COND.

26.

"ONE OF THE BOYS"
(NAT. CO.)

(97)

(377a)

(378)

(378a)

1655

(SPOKEN) "BARKEEP!" (DRINKS) (THEY SHOVE HER ALONG THE BAR)

(VCLs.)

(TRDs.)

(+ WW'S, TRS, HRAS) (KISS.)

F oct

(rimp.)

(+ rimp.) (Vc.) (rmp/damp)

(DRMS.)

(378b)

(379)

(380)

(381)

1655

BOYS

BOYS!

(STES. WW'S, BRS)

(+ HRS (BRS), ES CL, BS. TRS)

(res.)

b6

(382)

1655

A

Long
monologue

Start on
monologue

we:

ROXIE

Reported:

(1) TUTT. ORCH. ~~11~~

(2) VAMP (CUE: "JAZZ and LIQUOR - LOGICS down 4")

(3)

(4) ON CUE: "UGLY GUYS LIKE TO DO THAT" (5)

(6) (7) (8) (9) (10) (11)

(12) (13) (14) (15) (16) (17) (18) VAMP (19)

(20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

10/11/11
Page

P.L. P.C.

(CUE:)

(29) BUT NO! NO! NO! (21)

-X- ROXIE

(22)

(23)

TP. SOLO (PLUNGER)

KYBO
SS. C.
BS.

(24)

(25)

(26)

(27)

(28)

(29)

30 VAMPL

(31)

2 times →

TRB. II (2ND MUTE)
+ KYBO, BASS

~~ROXIE~~ TEASER

P.C.

D.C.
IN CUE

"I Love ya. How ya,
I Love ya."

RB.I
(50) 10/10/10

اسی طرح

(36)

(33)

(34)

(35)

Handwritten musical notation on a staff, featuring a treble clef and several notes, including a prominent eighth note.

WALT (STRAVINSKY GROWL)

十日

WAT

46

VAMP

(Roxie) (47)

~~"I COULD HAVE MY OWN ACT..
A WORLD FULL OF "YES?"~~

(1x) Vamp:

MANDOLIN)

"butcher a name outloud & be corrected."

P.C.

-4-

"ROXIE"

49 [ROXIE:]

(50)

Handwritten musical score for "ROXIE" (P.C. 49). The score is written on ten staves, with lyrics and instrument parts. The lyrics are: "THE NAME ON EV - 'RY - BO - DY'S LIPS IS GON - NA BE ROX - IE Bran - dy THE LA - DY RAK - IN' IN THE CHIPS IS GON - NA BE ROX - IE Bran - dy". The score includes parts for TRB. (Trumpet B), TIGHT H. H. (Tight Horns), BS. CL. (Bass Clarinet), and CLAR. (Clarinet). The key signature is B-flat major (two flats). The time signature is 4/4. The score is marked with measure numbers (50, 51, 52, 53, 54, 55, 56) and includes various musical notations such as notes, rests, and accidentals. The bottom of the page features the publisher information: Chelsea Music Preparation • 1841 Broadway • New York, New York 10023, and the page number -108-.

THE NAME ON EV - 'RY - BO - DY'S

LIPS IS GON - NA BE

ROX - IE Bran - dy

THE LA - DY

RAK - IN' IN THE CHIPS IS GON - NA BE

ROX - IE Bran - dy

P.C.

(5) ROXIE: (58) (59) (60)

I'M GON-NA BE A CE-LE-BRI-TY. THAT MEANS SOME-BODY EV-'RY-ONE KNOWS.

TP CL Bb7 Ebm Bb7 Ebm

TRE BS. CL

KYBD. BAS

(61) (62) (63) (64)

THEY'RE GONNA RE-COG-NIZE MY EYES MY ~~HAIR~~ MY ~~TEETH~~ MY ~~BOOTS~~ MY ~~NOSE~~.

C7 Fm

KYBD. BAS

(65) (66)

TP. II WAH

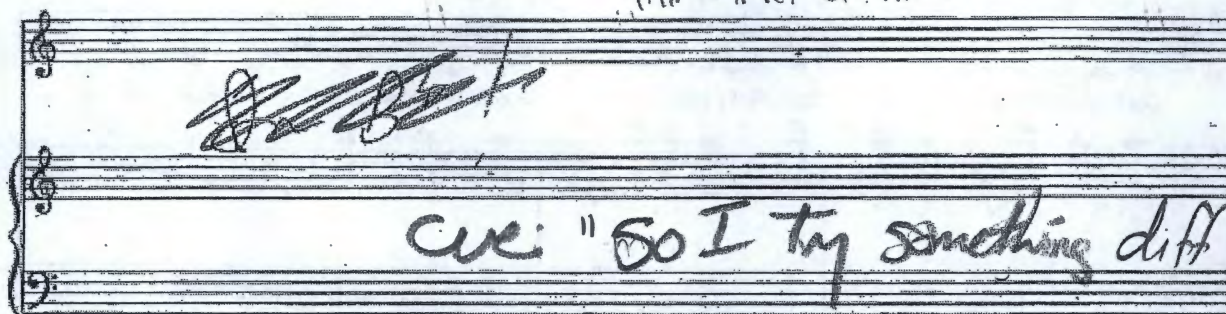
DES

TR. (SOLITONE)

BAS

new
manologue

THINKING OF HIM



[LEND]

Gladly conversational, moderate

(CRYSTALLINE)

mp (Piano Solo)

1

(W 3:3) Gladly

3 Gladly

I LOVED A MAN

TRULY I DID

WHEN HE WOULD TOUCH ME I'D ACT LIKE A

LOVE HUNGRY KID

ISN'T THIS BETTER?

Handwritten musical score for the song "BETTER". The score is written on a grand staff (treble and bass clefs) with lyrics underneath. The key signature is one flat (Bb). The tempo and dynamics are indicated by handwritten notes.

System 1: Measures 1-3. Chords: Gadd9, 8, 1/2, 9 11 6 9. Lyrics: SOME-BO-DY NICE, SOME-BO-DY NEW, SOME-ONE WHO LETS ME RE-ACT AS I.

System 2: Measures 4-6. Chords: Abm, 11 Edm7, 12 Abm. Lyrics: NOR-MALLY DO, 15-NT THIS BETTER?

System 3: Measures 7-9. Chords: 13 Ebm4 Eb, 14 Ebm7 Ab/Bb Eb, 15, 16. Lyrics: PAS-SION IS FINE BUT PAS-SION BURNS FAST, PAS-SION'S DE-SIGN SEEMS NEVER TO LAST.

System 4: Measures 10-12. Chords: 17 Abm (Poco Accel), 18 Abm (Poco Accel), 19 Bb add9, 20 Bbm add9, 21 Abm (Poco Rit). Lyrics: BET-TER A MATCH, BET-TER A BLEND, WHO NEEDS A LO-VER? I NEED A FRIEND.

Aaron P...
12/31/06

3. Thinking Of Him

from the Musical CURTAINS

lyrics by
D EBB

Music by
JOHN KANDER

12/31/06

Aaron, play.
(visual cue)

mp (onstage piano)

L'istesso tempo con poco moto

GEORGIA:

Think-ing of him.

Think-ing of him.

Some-times it seems I spend ev'-ry mo-ment of my wak-ing day Think-ing of him.

poco accel.

poco ritard

15 Mak-ing him laugh Some-times mak-ing him strong, Some-times

20 mak-ing him feel some place in the light is his. Tell-ing him just how

24 spe-cial he is. Think-ing of him. Think-ing of him.

29 Tell-ing the truth When no-bo-dy's will-ing to tell him the truth. Fight-ing for him.

a tempo
mf
poco accel.
poco ritard
(+ orch.)
poco rit.

33

Liv-ing for him, Think-ing it ov-er That's what I think I do. Well,

38

is - n't it time? *AA* Is - n't it high time. I was

think-ing of me *rit.* too?

next page

BOBBY: May - be it's

AARON: May - be it's time.

To Next Page

P/C

22

G major

23 3/4

Gb9

NOW I AM CALM

SAFE AND SERENE

HEART-ACHE AND HURT ARE NO LONGER A

Gb repeat

Gb

+BS

25

Abm

PART OF THE SCENE

26 Bbm9

IS-NT THIS BET-TER?

THE WAY IT SHOULD BE

27 Abm

28

Bbm sus4 Bbm

BET-TER FOR HIM

29 Bb

AND OH

SO MUCH BET-TER

FOR

rit.

rit

15

P/C

BETTER

32 Gb addy 33 34 Gb 35 36 1/Bb Bong

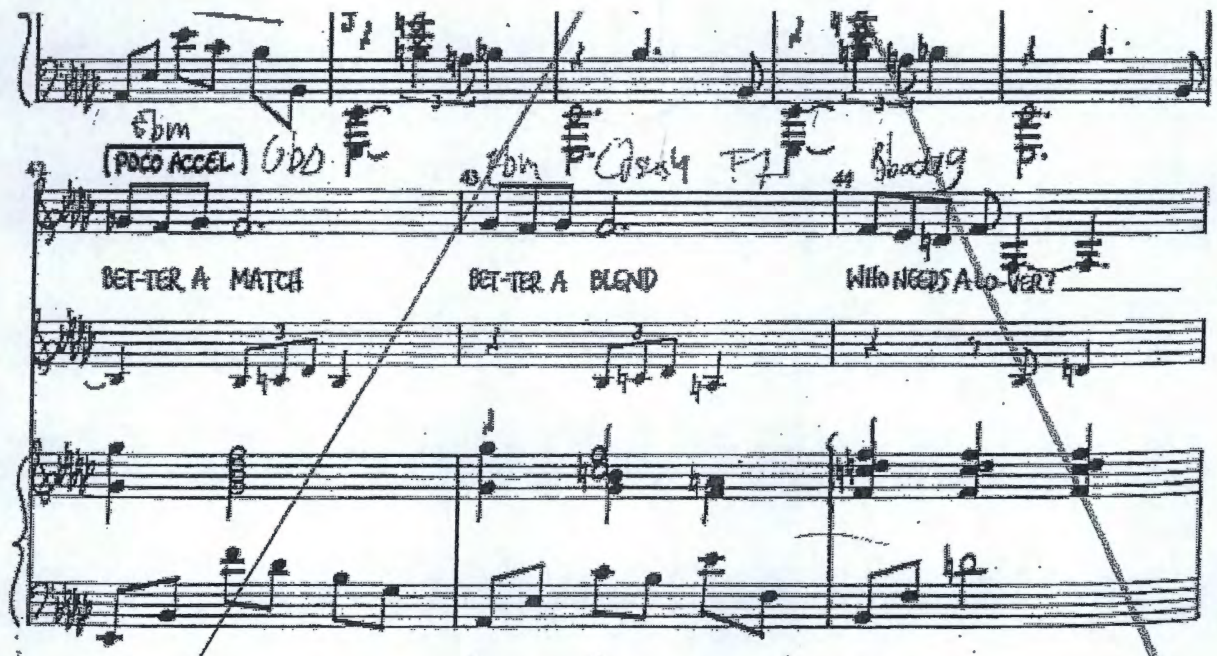


Arpeg up.

Carta NO. 2
MANUSCRIPT PAPER

6bm (POCO ACCEL) 6bm 6bm 6bm 6bm

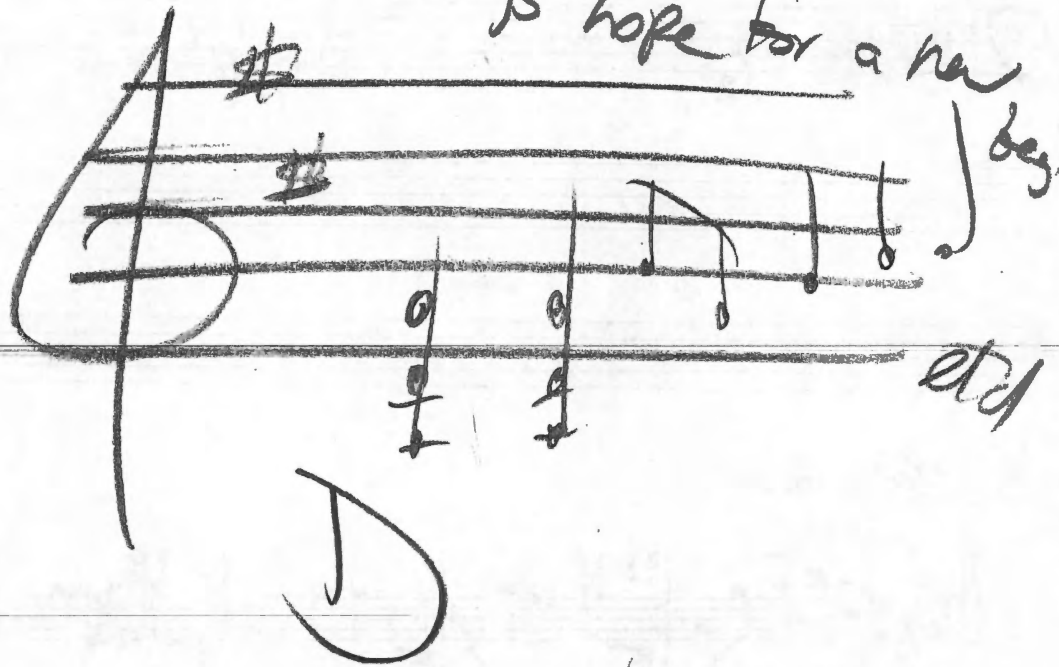
BET-TER A MATCH BET-TER A BLEND Who NEEDS A LO-VER?



6bm / Abm 335



cut There's
always hope for a new
beginning



YES / MY FINALE - 13 - YES

99 "as long as you continue to say (VDA) (SPOKEN) 100 101 102

V. YES YOU CAN'T LOOK BACK TO A CHANCE THAT'S LOST SAY

O. Saxes

L. SUB. P.

R. 819

103 2 2 ALL: YES (ALL SHOUT) 104 105 106 107

V. YES, YES, YES, YES, THE DICE MEAN NOTHING UN-LESS THEY'RE TOSSED THE

O. TPT 1 TBN 1 TBN (2/3)

L. (CHIME OR BELL) LOCO

R. Col R.H.

(SAXES COLLA VOCE) →

V. 107 108 109 110
THEOU IS US - UAL - LY NORTN THE COST. THE HOPE OF SUM - MER DE - NIES THE FROST SAY

O.

L. CRESC - - -

R. CRESC - - -

V. 111 112 113 114 115 116
YES YES I AM YES I'LL BE YES I'LL GO OH

O. SFX (TUM) SFX

L. CHAIRS OF BELLS TUM TUM TUM

R. SVA - - -

353

THEME FROM "NEW YORK, NEW YORK"

Words by FRED EBB
Music by JOHN KANDER

Moderately (♩ = 3/4)

Chord diagrams: F, Gm7

The piano introduction consists of two staves. The right hand plays a series of eighth notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays a series of eighth notes: F3, A2, C3, B2, A2, G2, F2, E2, D2, C2. The tempo is marked 'Moderately' with a quarter note equal to 3/4.

Chord diagrams: C7sus, NC, F

Start spread - in' the news, I'm leav - ing to -

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a C7sus chord, followed by a 'NC' (no chord) section, and then an F chord. The piano accompaniment provides harmonic support with chords like C7sus, F, and Gm7.

Chord diagrams: Gm7, C7, Gm7/C, C7, F

day. I wan - na be a part of it.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes chords Gm7, C7, Gm7/C, C7, and F. The piano accompaniment features chords Gm7, C7, and F.

Chord diagrams: F6, Gm7, C7

New York, New York These vag - a - bond

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line includes chords F6, Gm7, and C7. The piano accompaniment features chords F6, Gm7, and C7.

F

shoes are long - ing to stray

Gm7 C7

Gm7/C C7 F Fmaj7

and step a - round the heart of it, } New York, New

(D.S.) Instrumental

F7 Eb/F F7 Bbmaj7

York. I wan - na wake up in the

Bbm6 F Fmaj7 Gm7 Fmaj7

city that does - n't sleep to find - I'm

To Coda

Am7 D7 Gm7

king of the hill, 8↓ top of the heap. 3

My lit - tle town blues are melt - ing a -

way. I'll make a brand - new start of it

in old New York. If I can

9/15 up from bottom

Don't play

into D 4

Chord

Chord

make it there, I'd make it any where.

Chords: Bb, Bbm6, F/C, F/A, D7#5

It's up to you, New York, New

Chords: D7, C7/E, D7/F#, Gm7, Am7, Bbmaj7, C9sus

York.

Chords: F, Gm7

D.S. al Coda

Chords: C7sus, C7, Gm7/C, C7

CODA

king of the hill,

Chords: Am7

D9 Bbm7

head of the list, cream of the crop at the

Slower Gb

top of the heap. My lit - tle town blues

molto rit. *f*

Abm7 Db7 Ebdim: Fm7b5

are melt - ing a - way. I'll make a

Gbmaj7 Dbm7

brand - new start of it in old New York.

Chords: Gb7, Cb, Cbm6

If I can make it there, I'd make it

Chords: Gb, Gb/Bb, Eb7#5, Eb7, Db7/F, Eb7/G, Abm7, Bbm7

an y - where. Come on, come through, New

Chords: Cb6, Cb/Db, Gb

York, New York.

go-ing like El - sie.

triplet triplet triplet

Not too fast

[142] [CAKE-WALK] (Slower)

+ Str.

Start by ad - mit - ting, from ora - dle to tomb —
Tpt. Solo (Harmon mute)

Saxs.

etc.

accel.

Is - n't that long a stay. —

+ Saxs., Hn., Trbs.
(Tempo)

[150] Tpt. Solo

Life is a cab - a - ret, old chum, —

Acc.

Saxs.

accel. poco a poco

On - ly a cab - a - ret, old chum, — And

Trb.

158

I love — a cab — a —

Brass octaves

Trb.

162

ret.

Vins.

ff Brass, Saxes, Acc.
+ T.T.

+ Trbs., Bar.

Banjo gtr.

CABARET MASHUP

(cut version)

arr. Brandy Dre

Allegretto

[Play 4 times]

[3] M.C.

"Hit it Jay"

Will-kom - men, bien - ve-nue,-

Piano

mp Cls, Piano, Banjo

Banjo, Piano

Cls.
p
L.H.

pizz.

wel-come!

Ab Mo

~~So~~ So who cares?

So

what?

Brass

+ Dr.

[104]

So who cares?

So

what?

Acc.

W.W.

W.W. Bva

+ Brass, + Dr.

SALLY: [132]

You can tell my grand-ma, suits me fine; just yes-ter-day she

Pno., Acc.

p + Banjo

GIRLS:

joined the line, But don't tell Ma-ma what you know.

+ W.W.

Hn., Tpts.

+ Brass

+ Trb., T.T.

42

Now I've this per-fect-ly mar-vel-ous girl In my

Fl., Cl.

W.W.

Vlns.

p

per-fect-ly beau-ti-ful room And we're liv-ing to-geth-er and

Str., Banjo, Pno.

CLIFF: Sally, I'm afraid it wouldn't work.

hav-ing a mar-vel-ous time.

Str.

Acc.
p

[50] You're much too distracting. SALLY: Distracting? No, inspiring!

Ad lib.

+ Str.

[7] GIRLS:

Bee-dle dee dee dee dee,

FL, CL 3

(Acc. sust.)

+ Banjo

Trb.

A

HERR

pine - ap - ple for me.

Vlns., Gr.

gloss.

+ Str.

Clas., Trb.

[207]

ALL:

Me, I'm sit - ting pret - ty, I've got

Str., Acc.

Saxs.

+ Brass

+ Str.

all the mon - ey I need. "money x3 spoken"

Brass

Saxs.

BOTH: (SCHULTZ)

For you wake one day, Look a - round and

+ Acc., Vlns. (8va) + Fl.

+ Hrn., Bsn., Gtr.

rit.

mp

L.H.

Slowly

if you could see — her through my eyes,

She (alt. She)

Str. arco, W.W.

B7

Moderate

To - mor-row be - longs to me.

p

+ Orch. Acc.

~~1st ten.~~

What would you do if

Fl.

Vln.

Str.

+ Acc.

rall.

(Timp. tacet)

you

were

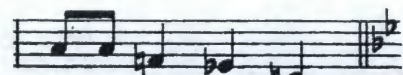
me?

vla.

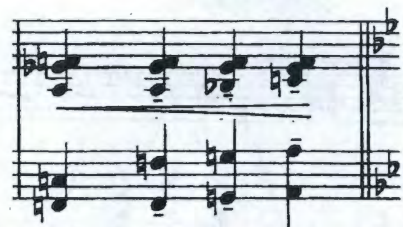
pp

molto rall.

Cello



go-ing like El - sie.



triplet triplet triplet

Not too fast

142 [CAKE-WALK] (Slower)

+ Str.

Start by ad - mit - ting, from cra - dle to tomb —
Tpt. Solo (Harmon mute)

Saxs.

etc.

accel.

Is - n't that long a stay. —

+ Saxs., Hn., Trbs.
(Tempo)

150 Tpt. Solo

Life is a cab - a - ret, old chum, —

Acc.

Saxs.

accel. poco a poco

On - ly a cab - a - ret, old chum, — And

Trb.

158

I love — a cab - a -

Brass octaves

Trb.

162

ret.

Vlns.

ff Brass, Saxes, Acc.
+ T.T.

Banjo gtr.

+ Trbs., Bar.

Senior thesis CABARET Thoughts

- "even the weakest voice can pierce the darkness when it has something to say and really feels the need to say it."
-115 Harrington "Cabaret Artist's Handbook"

* there should be a structural PURPOSE

→ the act should be planned and reflect your overriding goal

- make it really YOU

→ eclectic with something to say

- what people see me as:

- innocently sexy w/a long af last

was named: MC MIA

- witty & intelligent despite being a blonde Californian

not too loud

- what I see myself as:

- search for identity on shifting college ground

not too loud

- waking up

- hiding nerves behind laughter

- learning about myself through other people (acting, dating, etc.)

learning why not

- writer, not a writer

* "You become a singer when you stop listening to ^{the sound of} your ~~own~~ voice and start listening to the sound of your heart." - Sylvia Syms

- make the arrangements YOU (both vocally & piano)

* "Cabaret does have to be real" - hey, I'm real.

People tell me: I'm real. Give it a go

- no pretty girl boohoo my love life sucks

→ fake tears

my senior thesis (for 3 years)

Calvin Klein

* "If you can't write a short fl on why you picked a song, what it means to you, and what you're trying to say w/ it... don't sing it!"

— On Being a Woman in Search of Identity —

Section One: Growing Up Californian

A Little Bit of Good and a Little Bit of Bad

→ Section Six: Feeding the soul

Section Two: Finding Theatreland and the incessant struggle to please:

a tutorial on how to find your voice although it may be different from others; a disappointment story

Section Three: Muncie or Bust: One girl's journey to corn for training and an escape

Section Four: A Little Bit of Good and a Little Bit of Bad: the sequel: perceptions of me and who I actually am

Section Five: Love Hurts (But sometimes it just plain sucks)

* Eclectic w/ something to say but unsure how to say it

Cabaret Ideas

* 45 min *

TITLES : On Being A Woman In Search of Identity

SECTIONS : A Little Bit of Good and a Little Bit of Bad
Feeding (the soul and stomach)

A Disappointment Story

↳ the warbling parakeet
↳ Finding Theatreland & the Incessant Struggle to Please

Mandy: a transformation of acceptance (aka tooth and hormone saga)

Midwest or bust: one girl's journey to corn & training

A Little Bit of Good and a Little Bit of Bad (PT. 2)

↳ on perceptions of Brandy
↳ on boys and love

STORIES TO INCLUDE : +tooth

tooth saga

last name drama

France?

Jimmy John's

waking up?

floor pizza, trash pizza?

Drury Lane

Jordan as queen

attached to music / words A person: 23/1/17

Cabaret opener

why should people listen to their music/care?

why do we like their songs?

→ thread of passion/interest/relatability

metaphors, human issues & struggles

What would you do?

Orange is the New Black → fits/glamour Chicago

Sara Lee

New York, New York - close?

* pick up book from Michael w/ interviews

* NPR interview w/ John Kander

Why do you like a song in particular?

Colored Lights - Kander & Ebb

* "Sara Lee" - p. 21

* "My Coloring Book" - 1st major hit p. 21

- p. 24 "It was one of those songs that came out simple and full from the start."

* "I Don't Care Much" about a hookup

- "I never thought of us as being anything but extraordinarily lucky." - Fred Ebb

- "I think the songs that have become what people think of as Kander and Ebb songs are purely accidental."
- Fred Ebb p. 29

• Cabaret as vaudeville → Hal Prince's idea

↳ collaborative process of creating the storyline

↳ Hal: "dividing the stage between the real world and a limbo world." p. 63

- controversial "She wouldn't look Jewish at all" → had people staying after the show to argue

→ that's what their shows do! Force you to face the disgusting and feel something about it

The Art of the American Musical p. 95-112

- p. 98: "I think people are just as interested in great partnerships as they are in marriages that last a long time, as though there's some sort of secret"
- Interviewer

- p. 103 [about Kiss... Spider Woman]: "I felt that it was really interesting; it was very daring, it was bold, it was essentially trivially romantic, and it offered a great contrast between the harsh reality of prison and the wonderful fantasy of a man's imagination."

↳ p. 102 on Cabaret & Nazism

KANDER & EBB

WHY SHOULD PEOPLE CARE?

- music gives voice to what I can't say on my own
- that's what I feel an affinity with about musical theatre
- gives identity to the weird, bizarre, and real
- I know we've all had that moment when...
 - ↳ For me, it's...

* one-woman Cabaret medley

- "Kander and Ebb: Givers of Voice"

* they don't follow rules! (musically) → story makes music

give a w/ or w/o Cabaret?

- ✓ 2 New York, New York
- 3 Sara Lee
- 4 What Would You Do / So What
- X 5 If You Leave Me Now - The Happy Time
- ✓ 6 Not Enough Magic - The Rink
 - ↳ call & response @ end w/ game
- X 7 You, If Anyone?
- X 8 Yes
 - ↳ being a soldier OR on overcommitting
- X 9 I Get My Music From My Dad
- X 10 Nice People - All About Us → Munie BSU tour
- X Jamie → Johnny
- 11 Never You
- 12 Nowadays
- X 13 Walking Among My Yesterdays - The Happy Time
- 14 Summer With You
- ✓ 15 Isn't This Better? - Funny Lady / As the World Goes 'Round
- 16 There's a Room In My House - A Family Affair
- 17 My Coloring Book
- 18 Wait for Me World
- 19 Boxie → Brandy

- all about the work → didn't care if it was a hit or a flop, were always surprised and humbled by audience's reactions.

↳ wanted to tell stories that interested them

- topics like jail/imprisonment, Nazism, thieving old folks, murder,

↳ Thinking of him - Curtains

21 Colored Lights - The Pink

↳ life as defined by relationship

PATTER

1. Yes Opener

- a. Introduction, thank you very much for coming to Purely Accidental: The Stories of Kander and Ebb, filled with the music of this amazing duo who so changed the genre of Musical Theatre. Known for their concept musicals, their words and music and the stories they chose to write together inspire me, and I hope you all will be inspired by the end of today's performance. I'm going to ask you all to please turn off your cell phones at this time and join me in celebrating John Kander and Fred Ebb!

1b. Yes Segue

- a. So when did I start saying yes? Princess parties. In high school I decided it was time to start working, and a friend recommended me to a knock-off Disney entertainment company that sends princesses to kids parties. And I thought you know: kids are awesome, pay is great, and also there's...

2. Not Enough Magic/Once Upon a Dream

- a. They would actually pay me to do that. And even though that job varied from sucking the hardest to making my ovaries glow for my future children, it taught me that I was missing the reckless abandon of childhood. I mean, you see a little boy who wanted nothing more for his fifth birthday than to have a princess party and dress up like Cinderella, and he's dancing around and singing all the songs by heart, and his friends are clapping and cheering, and you wonder why you can't care that little about what other people think of you and who you are. You realize that you're almost a grown ass woman and all you want is to be accepted, and that maybe you've been living your life through other people, so obsessed with their idea of you, and you have no clue who you are and what you want. You want it to feel simple again.

3. Colored Lights

- a. But I still had to get into college or else my mom would've killed me, so I made my five-inch binder of all the theatre schools in the country, my top 52 at the front, and highlighted everything about the school that I liked in blue and everything I didn't like in pink. Then my mom and I taped up the eight page spreadsheet to the wall with color coded keys for each program and whether or not it was a BFA, a BA, or otherwise and... why are you guys looking at me like that? I mean don't lie you all had that binder and spreadsheet and.. Oh no? That was just me and my mom? Oh...well... SOOO I wound up auditioning for fourteen programs. Which meant a lot of traveling and early mornings and screaming beltresses that I was competing with at the tender age of seventeen.

4. Life Is/Nowadays

- a. So I got into Ball State, and I had to do a lot of self-discovery. I had to figure out what makes me different.
- b. MIDDLE OF SONG: here's a few examples of what I mean. I refused to wear the color pink until I got into high school. Also, my freshman year of high school, I

wore a dress for the first time since I was allowed to dress myself, and none of my friends understood why I insisted they take pictures because my family would never believe me. And to top it off, I did sing tenor in a caroling quartet because we didn't have enough boys and I was the only one who could sing low enough. I also don't know how to cross my legs and I think I'm allergic to glitter.

5. One of the Boys

- a. Now that I knew how I could shine, I needed a new name. I was actually recently asked by a wonderful guest casting director who shall remain nameless "what I was going to do about that last name" because it was "unpronounceable" but I'm pretty sure that was code for "I'm lazy and make it sound American." He didn't try to say it out loud. Here's the thing, I'm not particularly Polish beyond the last name and the klotchys and pierogis at Christmastime... and an inherent thirst for beer. I mean I tried to learn Polish last summer and I was like WOAHH. That can't be right. But I think it would be cool for people to know my name like Adele Dazeem... Idina Menzel. I mean it's an accomplishment when I can get my new phone to stop autocorrecting my last name. Or when websites don't stop me to tell me I've submitted a gibberish word in my shipping address. And I'd like to imagine people these days appreciate other cultures enough to at least butcher a name aloud and be corrected.

6. Roxie Teaser

- a. You know what, he's right, that's not gonna work. But really for me, it's not about the name in lights. It's about the work. It's about hope, magic, and fearlessness. It's about saying "here I am and this is what I've done, all the good and the bad." Every actor has a crazy relationship with theatre...like let's be real, theatre has been my boyfriend for as long as I can remember. I'm lucky enough now to have an actual, human boyfriend, but theatre has always been my one true love. And like every relationship, the one between actor and audience takes trust, and it's risky and scary, and you never know what comes next. But you take the leap together. And every time I find myself on a plateau with my craft, I step away for a moment and tell myself I might be happy being a nurse or a chemist. So I break it off and try something different for one day.

7. Isn't This Better/Thinking of Him

- a. Each time I think about walking away, I am inspired, and that pull draws me right back into this thing called theatre. Which is why I wanted to share Kander and Ebb's work with you all tonight. Their work gives me my clearest voice. They say the things I think and feel in the way I wish I could say them. So, I hope you hear a part of yourselves in their stories as well. I encourage you all to take the leap with whatever you feel that pull for in life because there's not enough magic in settling. There is always hope for a new beginning as long as you continue to say...

8. Yes/New York, New York Closer

- a. Thank you all for coming to my shindig. Can we give a hand to Jay Schwandt!

9. Cabaret Tag

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Special Thanks

Jay Schwandt

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Annie Evans

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Colleen Tovar

The Class of 2016

Purely Accidental:

The Stories of Kander and Ebb

A Cabaret by Brandy Drzymkowski

Sunday, April 17, 2016

2pm

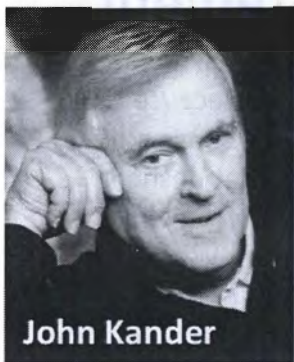
Pruis Hall

Songs

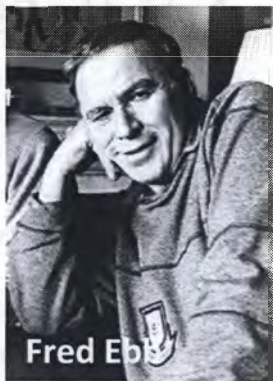
1. "Yes" – *70, Girls, 70* (1971)
2. "Not Enough Magic" – *The Rink* (1984)
3. "Colored Lights" – *The Rink* (1984)
4. "Nowadays/Life Is" – *Chicago* (1975) and *Zorba* (1968)
5. "One of the Boys" – *Woman of the Year* (1981)
6. "Roxie" – *Chicago* (1975)
7. "Isn't This Better/Thinking of Him" – *And the World Goes 'Round* (1991) and *Curtains* (2006)
8. "Yes/New York, New York" – *New York, New York* (film: 1977)
9. "Cabaret Medley" – *Cabaret* (1966)

Artist's Statement

Kander and Ebb never saw their expansive career coming. They wrote because they had something to say. They chose stories that interested them, that pushed boundaries, and did not fit into the pretty box of commercial theatre. Works like *Cabaret*, *Chicago*, and *Kiss of the Spider Woman* were daring and shocked audiences by exploring dark topics in musical comedy style. Utilizing a blend of nostalgia and originality, their brand changed the idea that musicals had to be purely for entertainment. Their shows forced audiences to feel something about the subject matter, to have opinions, to stay after the show and argue.



John Kander



Fred Ebb

"I think the songs that have become what people think of as Kander and Ebb songs are purely accidental." —Fred Ebb